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# ART AND PROGRESS

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THE CLEVELAND MEMORIAL TOWER

## THE NEW BUILDING FOR THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY

BY CLARENCE WARD

**W**HATEVER may be said in criticism of the new Graduate College building at Princeton, far more may be said in its praise. It has a distinct academic character which is most pleasing. The very first impression produced upon the visitor is that the architects have indeed succeeded in constructing a worthy home for that "Household of Knowledge" which Dean West has so ad-

mirably described as the ideal of what the Princeton Graduate School shall be.

Situated upon the golf links at some distance from the University campus, the new building stands on rising ground, its tower commanding an extensive view on every side. Except for the lack of trees, which time will supply, the situation is a superb one for a great college. The present building which, in time, is

planned to be of much greater size, surrounds a court or quadrangle, in shape an irregular rectangle, with a kitchen-court and magnificent dining hall extending to the west. The Wyman House—a residence for the Dean—in the same style as the main building, stands somewhat detached from the southwest corner of the Great Hall. The architecture is Collegiate Gothic, as one of the late phases of English Perpendicular is called, and the general character of the building is like that of many of the colleges at Oxford and Cambridge.

Undoubtedly the finest feature of the building, from whatever angle it is viewed, is the Cleveland Memorial Tower. It is a masterpiece of the modern adaptation of English Perpendicular Gothic. With little decoration in the lower stories, but with a burst of lace-like tracery from the belfry stage to the top of the four graceful pinnacles, it forms an architectural whole which is strikingly correct from both a structural and a decorative standpoint. Moreover it has the unusual distinction of being original in the greater part of its design. Not that the elements of this design are original—for buttress and turret, tracery and parapet, all are of standard Gothic form—but there is a newness in the way in which they are combined which is exceptionally pleasing. The hexagonal plan of the turrets, the deep splaying of the mullions between the belfry openings, and the color contrasts in the stone-work, all show great originality in the use of well known elements. Taken by itself, the tower is almost beyond criticism with the possible exception of the crowning crockets and finials which are too roughly carved even for their great distance from the eye. But when taken in connection with the building of which it forms a part, there is some question as to the unity between the two. The tower is too prominent, it stands too much apart, and dominates the building in a rather too decided manner. This latter fault is a characteristic of its English prototypes as well and could not easily be avoided, but the tower might, perhaps, have been

made to seem more a part of the building had the east dormitory wing been more nearly flush with its outer wall. In this connection, however, it is important to consider the future addition of a quadrangle to the southeast which will probably contain a chapel and will thus make a marked difference in the manner in which the tower composes with the rest of the group.

It is when viewed from the usual approach to the College, that the overpowering character of the tower is especially felt. There is such a contrasting lowness and plainness about the wing to the north, and such a rather monotonous series of gables along its roof, that the eye constantly returns to the beauties of the tower for refreshment. To be sure, the principal entrance is on this side, and it is a remarkably beautiful work in itself, but it is shoved so closely up to the base of the tower, and this too on a level with its rear wall, that it is almost unnoticed at first glance. Perhaps this is as it should be in view of the fact that the tower so amply repays all the attention bestowed upon it.

Seen from the golf links to the southwest, the effect of the building is more pleasing. The Dean's house now enters into the composition; the tower falls back a little into the group and is balanced in a pleasing manner by the splendid dining hall with its lofty pinnacled buttresses and traceried windows. But the finest view of all is that from the northwest, where both the kitchen wing and the Wyman House give a most attractive irregularity to the plan, and where the Great Hall appears like the lofty choir of a church, its nave preceded by the Cleveland Tower. It is significant that the group is practically complete from this view, a good omen of its beauty from every side in years to come.

Upon a closer approach to the building, one is immediately struck by the beauty of the detail. This is especially true of the carving of which there will be a great wealth when all the corbels now left in blocks are finished. The moldings, too, are good though not as



AN ATTRACTIVE ENTRANCE

CRAM, GOODHUE AND FERGUSON

numercus as might be wished especially above the windows of the upper stories. The principal entrance is a fine example of this use of molding and carving but it is surpassed in beauty by the smaller entrance on the opposite side of the court. The four-centered arch of the latter, with its moldings reflected in the nooked shafts below, is more pleasing than the arch with disappearing orders of the outer gate, while the arrangement of windows and canopied statue niche shows an originality which far surpasses that of the more pretentious main portal. It is a fault of the architects of the

Graduate College to use these disappearing arch moldings to excess, and especially to use them in a low pointed arch where they intersect the wall on either side in a very abrupt and unpleasant manner. This is especially true in their work at West Point but it is found even here at Princeton in certain of the arches of the vestibule of the Cleveland Tower and in Pyne Hall.

Taken as a whole, the quadrangle itself is a fine piece of work. Its shape is interesting in its irregularity, and the cloisters along portions of its north and west walls add a charming touch to their

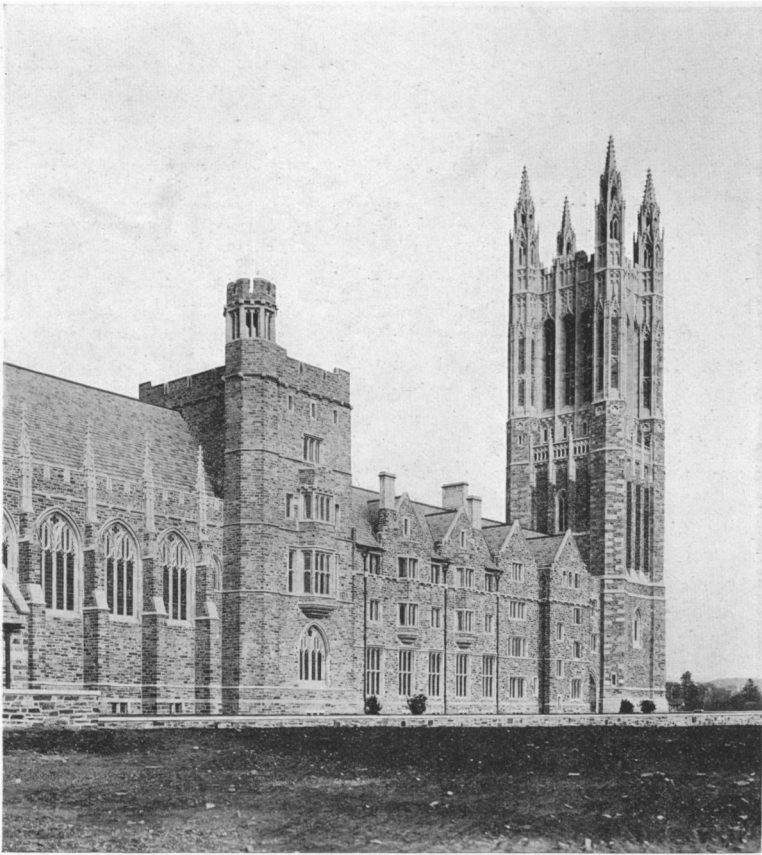


THE GREAT HALL

CRAM. GOODHUE AND FERGUSON

respective elevations. Moreover, the addition of a raised terrace or Bowling Green in front of the north wing gives a lowness and dignity to this façade which renders it perhaps the finest exam-

ple of wall-work in the building, excepting always the tower and the hall. The south and east walls are less pleasing and in fact have a rather lofty and barren appearance. Ivy will be of great



THE SOUTH FAÇADE

CRAM, GOODHUE AND FERGUSON

service in breaking their somewhat monotonous extent, and one might well wish that it could also be used to conceal the ugly dormer windows so common throughout the work. It is unfortunate that the necessity for using the top floors of the building made some such make-shifts necessary.

The main entrance to the interior of the building is through the doorway in the northeast corner of the court. This leads to a small vaulted porch, from which a door on the left opens into the lower story of Pyne Tower. This splendid Gothic room forms a vestibule between the dining hall and the Commons Room of the College. In order to reserve the best for the last, perhaps the Commons Room should first be visited, though not without some further remarks

regarding Pyne Hall itself, which contains some of the best detail to be seen in the entire building. The corbels of the mantel above the fine Gothic fireplace, representing in grotesque form four students in different branches of learning, the tierceron vaulting, the door to the dining hall with its floral ornament, traceried panels, and splendid hardware, combine with the armor, tapestry, and carved oak furniture to form a whole of stately beauty.

The Commons Room is primarily homelike in its character. Its fireplaces, one at either end, its fine oak paneling and beamed ceiling unite with its comfortable furnishings in producing an atmosphere of dignified hospitality which can not fail to strengthen the social side of Princeton graduate life. As else-

where in the building the detail is particularly pleasing and appropriate, especially the little figures of athletes carved on the arms of the window seats.

But it is the Great Hall which is the crowning achievement of the interior as the tower is of the exterior. There is scarcely a criticism which can be applied to it. The effect of great age is given by the finish of the oak paneling which rises to the window sills, and even more by the grotesque figures supporting the hammer-beam roof which are cut in great timbers with huge cracks running even through the faces of the figures themselves. This sense of age is even further increased by the lofty perpendicular window at the west end with its excellent stained glass and by the richly carved and well proportioned screen and gallery which form a narthex across the opposite end of the hall. The feeling of the beholder is bound to be that of a mixture of the religious and the academic which is the proper sphere of learning.

If there is a criticism to be advanced against the hall, it lies, perhaps, in the close resemblance of its hammer-beam roof to that of Westminster Hall and in the general feeling that in architectural style this hall antedates the remaining portions of the College. On the exterior, the utterly inadequate terminations of the western turrets are the only striking faults in the design.

This has been but a cursory study of the most recent of our American university buildings, but if a more extended examination of the building be made it will be found to further carry out that academic character which gives it its principal claim to recognition, while the sense of age with which the architects have been able to invest it will be even more fully appreciated. The architects are to be congratulated upon their achievement, and Princeton is to be equally congratulated upon having such a worthy home for its "Household of Knowledge"—a home which is truly a work of art.

## THE MINNESOTA STATE ART SOCIETY'S TENTH ANNUAL EXHIBITION

BY CHARLES W. AMES

PRESIDENT OF THE ST. PAUL INSTITUTE

RECALLING the striking statement made by Mr. Robert de Forest, before the Third Annual Convention of the American Federation of Arts, that fifty years ago there were no public galleries in New York City and few opportunities to see pictures or statuary, it is interesting to note that Minnesota has now for eleven years possessed a State Art Society as a part of the State organization. Its object is not to form a public gallery, or to collect pictures, yet this must come about as a natural result of the educational processes which are set going by the Society.

Until recently the only notable art collections in St. Paul and Minneapolis were the private gallery of Mr. James J. Hill, consisting chiefly of paintings of

the Barbizon school, and the more general collection of Mr. T. B. Walker. An impetus was given to the esthetic movement in the State some years ago by Mr. Cass Gilbert's beautiful State Capitol building in St. Paul. As an example and as a local achievement this has had a widespread influence on the entire Northwest. In Minneapolis an art society has been organized, which, with the characteristic enterprise of that city, has at once proceeded to begin the construction of a great art museum, designed by McKim, Mead and White, the first section of which is now nearly completed. Very recently, through the bequest of Mr. W. H. Dunwoody, a fund has been provided which will put at the disposal of the museum trustees some